(Knight). This is the most Gothic-looking building in Pisa, but all the details throughout are Italianised.

S. Antonio Abbate, Rome.—1259 (Vasi, Rossi, and Severano); originally dedicated 467 (Rossi); altar to north. [At this era the pointed style seems to have got a decided footing in Italy, as may be seen at Ferrara, Assisi, Pisa, Vercelli, &c. But these specimens all seem the work of strangers; the details are all Italianised; and we look in vain for any of the beautiful arrangements or details of our Early English or even Norman Cathedrals. I know nothing in Italy of this date which gives any idea of the beautiful scroll-work and other ornaments of the Early English period, nor of the bird's beak, the zigzag, or other Norman peculiarities.]

Scala Santa, Rome.—1216 to 1277, rebuilt from foundations as now seen (Severano); 1585, restored (Vasi).

S. Giacomo Magno, Bologna.—1267: roof 1497 (Willis).

S. Maria Novella, Florence.—1278, by Fra Restoro and Fra Sisto; façade 1349 to 1470; nave finished 1307; campanile c. 1330; struck by lightning 1358 (Richa); altar to north.

S. Maria del Popolo, Rome.—1277, rebuilt, having been built 1099; restored 1660 (Vasi); altar to east.

Campo Santo, Pisa.—1278 to 1283, by Gio. Pisano; arches filled in 1464 (Grassi).

Pal. Publico, Piacenza.—1281, begun (Knight).

Or. San Michele, Florence.—1284, by Arnolfo di Lupo; added to and decorated in 1337-1352, when Orcagna was employed (Richa).

S. Croce. Florence.—1295, by Arnolfo di Lupo; finished 1320. The façade from Porta Maggiore to the door of cloister commenced only in black and white marble, by Cronaca; tower and roof nearly destroyed, 1514; sacristy built before 1330; (Richa); by Arnolfo, son of the stranger who built Gothic church at Assisi (Knight); 1294 (Villani); 1285 (Hope); altar nearly to east.

Foro dei Mercanti, Bologna.—1294 (Willis).

Florence Cathedral.—1298, begun by Arnolfo di Cambio da Colle. Altar to east.

S. Anastasio, Verona.—c. 1300 (Maffei).

S. Fermo Maggiore, Verona.—1313, the subterranean church spoken of as old in 775 (Maffei).

Ospitale Grande, Palermo.—1330, built in one year (Knight).

S. Maria delle Scale, Verona.—1328 (Maffei).

Badia Campanile, Florence.—1330: half pulled down by populace 1307, and rebuilt as now seen; the church has been much injured by fire at various times (Richa); altar to south.

S. Niccolo, Florence.—1332 (Richa); altar to south.

S. Simone, Florence.—1333 (Richa); altar to south.

Campanile, Florence.—1334, by Giotto.

Misericordia, Ancona.—1349: "Hoc templum deiparæ pestem sedanti unico die civitas fidei monumentum erexit. 23 Oct., 1349" (Inscription).

Pal. Ducal, Venice.—1350, canal front, and six return columns; rest of return front 1423-39; by M. Bartolomeo; porta della carta, 1439; internal piazza and façade over, 1485; 1500, by Bergamasco; centre window towards piazza, 1523-1538 (Cicognara).

Ca. d'Oro, Venice.—1350 (Quadri), Cicognara states its date is uncertain.

Monza Cathedral.—1359, front (Hope); fourteenth century (Willis).

S. Maria sopra Minerva, Rome.—1370 (Bunsen and Vasi). 1275; the convent adjoining stands on site and ruins of temple of Minerva (Rossi).

Milan Cathedral.—1386 to 1411 (Oxford Glossary); 1387, doubtful whether by Arler, a German, or by Campione, an Italian; but nearly all architects first employed on it were German; 1388, great east window by French architect (Knight); altar to east.

S. Petronio, Bologna.—1184, consecrated (Fabri); 1390, altar to south.

Certosa, Pavia.—1396, begun; west front by Possano, 1473 (Pettit).

S. Onofrio, Rome.—1439 (Pistolesi e Vasi): the body is groined, the apse semi-octagon, with pointed windows.

S. Spirito, Florence.—1435 to 1481, by F. Brunelleschi (Richa); altar nearly north.

S. Susanna, Rome.—Originally by Constantine; rebuilt, 800; restored, 1475 and 1600, when front was built from foundations, also gilt ceiling then made (Rossi); c. 290, rebuilt 800 (Vasi); altar to north.

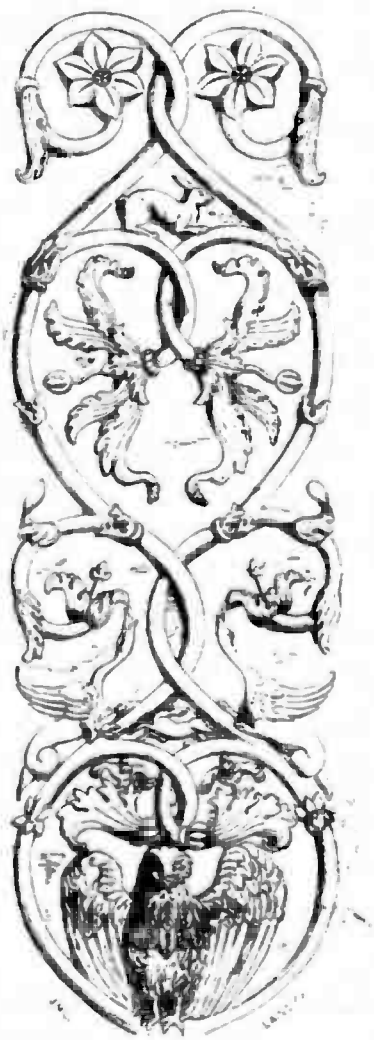
S. Agostino, Rome.—1480 (Bunsen and Vasi), by B. Pintelli; altar to north.

Pal. Vendramin, Venice.—1481, by one of the Lombardi (Cicognara).

Pal. Foscari, Venice.—1390 (Cicognara), 1439 (Willis).

Perhaps the most marked feature of Italian detail is the capital; six distinct styles may be recognised on careful investigation.

DECORATIONS FROM ABROAD.



FROM ARCHITRAVE, SPOLETO CATHEDRAL.

1. Imitation of the Roman, generally Corinthian, often Composite, and sometimes, but seldom, Ionic (S. Stefano Rotondo). This style, as might be expected, occurs in buildings of all ages, from the earliest time to the latest; from Ravenna, in the fifth century, to S. Caterina, Pisa, 1253.

2nd. The peculiar corbel capitals, as in the Roman brick tower, or in many of our Saxon churches. These have no dates which can be strictly relied on, but from their great prevalence at Ravenna, their presence in the ancient church of S. Vitale, and other indications, we may imagine them to be of Greek origin, more especially as the churches in Greece have their windows and domes formed with columns in this style, though rather more ornate.

3rd. Those clearly Greek, the characteristics whereof are so clearly seen at S. Vitale, S. Fosca, S. Marc's, S. Donato, &c.

4th. Wherein the capitals are formed either of foliage cut out in the peculiar hard, flat style; or of animals, or of blocks, with the angles worked out in some ornamental way. These I imagine to be northern importations. They are first seen, so far as I can recollect, at S. Michele, Pavia, and are used at S. Stefano in Bologna, at S. Ambrogio in Milan, Pisa, Modena, S. Zeno in Verona, Palermo, Parma, &c.

5th. Where the Norman seems to have gained somewhat of the lightness of the Gothic, as seen in some of our transition work, as at Lentini, Sciacca, Syracuse, Messina, Ferrara, &c. I look upon these, also, as Transalpine.

6th. Where the intention has been, obviously, to give somewhat of a Gothic character, the sculptor understanding only Italian detail, as at Pisa, Florence, Bologna, &c. At Milan the capitals are tolerably good Gothic.

T. H. L.

ORNAMENT FROM DUOMO, SPOLETO.

THE cathedral at Spoleto dates from a very early period, having been originally erected under the Lombard dukes. Numerous, however, are the alterations and additions since that date. The sculptured piece of ornament here represented is taken from the architrave (in marble) of the central doorway of the principal façade, now, with the two side doors, masked by Bramante's elegant picturesque portico (which, by the way, was given by the "Architectural Publication Society" in their first issue of plates).

THE IRON TRADE.—At a preliminary meeting of masters, on Saturday last, a further reduction of 10s. per ton was resolved on, and it is considered to be very doubtful whether even the prices that now remain after the deduction of the recent nominal or admitted reductions of 30s., can be maintained. A notice of further reductions in wages has also been given.

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